

**THE CHASE**

**WRITTEN AND**

**DIRECTED BY**

**ADAM RIFKIN**

**RUNNING TIME:**

**97 MINUTES**

**20TH CENTURY FOX**

**GENRE: ACTION**

**PLOT:** A HOPELESSLY

HUNKY CON KIDNAPS A

BUSTY RICH CHICK AND

LEADS A MILLION COPS

ON A HIGH-SPEED PUR-

SUIT WHILE THEY FALL IN

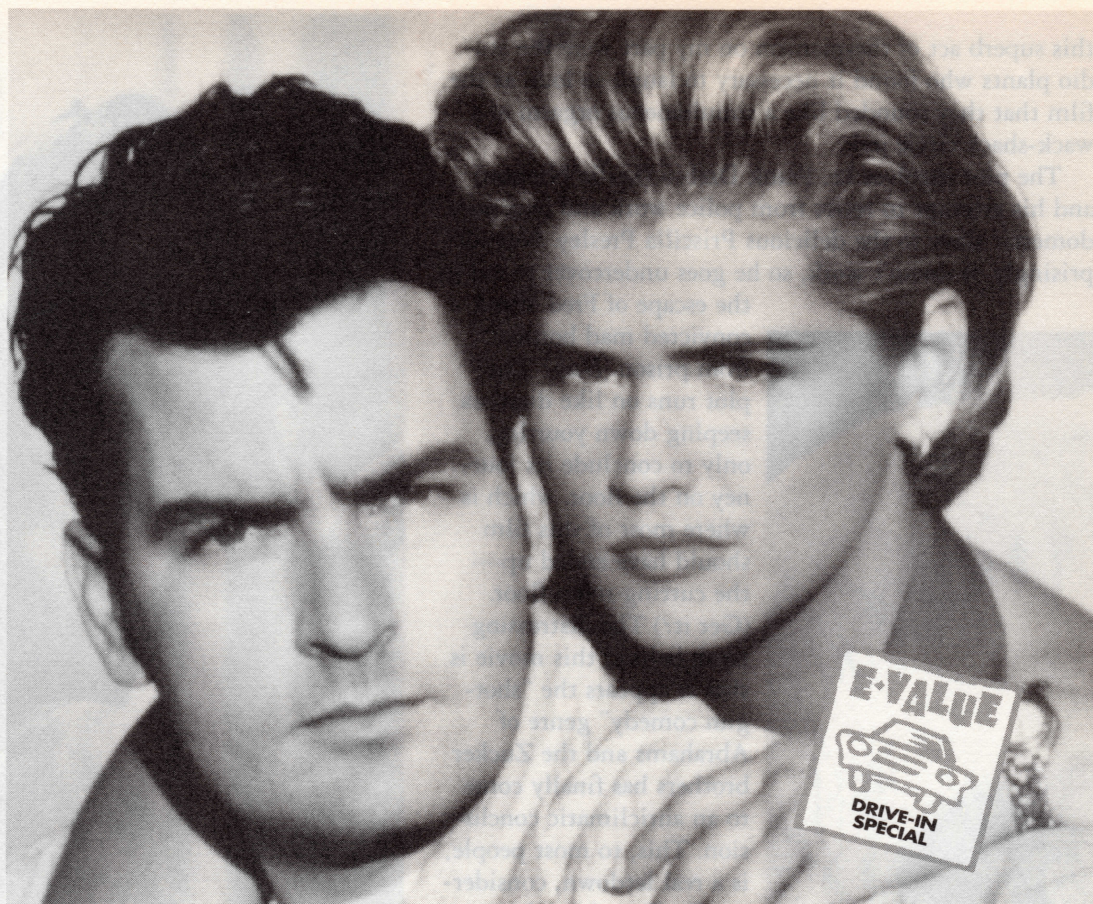
"LOVE."

**CAST:** CHARLIE SHEEN,

KRISTY SWANSON,

HENRY ROLLINS AND

JOSH MOSTEL



# THE CHASE

By Drew Stepek

**T**his rancid attempt at bringing back the days of *Smokey and the Bandit* and *The Dukes of Hazzard* makes me feel embarrassed for everyone who took part in its production. If anyone thinks that there is a shred of hope for this film, due to the fact that Henry Rollins plays an L.A. cop and Anthony Kiedas and Flea play two idiots, think again. Not even the charisma of these rock 'n' roll kings could wash out the terrible performances that were sinfully splashed on the screen by Charlie Sheen and Kristy Swanson. Even though Rollins did a decent job, he should stick to music and poetry. Kiedas and Flea, on the other hand, did nothing more than make complete asses of themselves. I'm surprised, judging from the recent devolution in their music, that they didn't break down and start lecturing about the horrors of drug use and how it affected their meaningless place in the world of music.

The story revolves around an "innocent" escaped convict (Sheen) who is trapped into taking a rich business tycoon's daughter (Swanson) and her BMW 325si hostage during a confrontation with police at a convenience mart. Naturally, they start their relationship despising each other and eventually grow (like fungus on cheese) to fall in "love," because Sheen is

actually sympathetic to this spoiled brat's life void of adventure and compassion. Their heinous performances in this film can only be cited as a collection of career mistakes, and all those involved should be publically executed, with the exception of Rollins (I'm saying that because he's a cool guy, not to mention huge and he could break me into tumbleweeds). The best thing to say about this tragedy is that it's just another title to be entered into the Sheen/Estevez family's pointless, plotless, act-less filmography next to the likes of *Men at Work* and *Young Guns II*. For the sake of his future, Sheen should get a better agent or learn to say no to such tripe.



Drew

## THE BOTTOM LINE

"This film can only be cited as a collection of career mistakes, and all those involved should be publically executed."

OVERALL

